3: Stanmus D-5 (ca. 1912) 1922 FT7 Yao FT7

524 857 on a stone. They explode with a noise like the sound of a gun. The boys send them off, one after the other, imitating fighting, or sometimes bang them down on some one's head. They go off, making the sound *tpuuu!*

Small boys or girls among themselves play a clapping game called *ppajila*. One sings:

[539] "*Ppajila ppajila, ppajila ppajila, ppajila ppajila, jwampwe mampi'jo pa mlango pa' mao!*
"Sweep sweep sweep sweep sweep sweep the one who has passed excrement the at the door at his mother's,
Napomba, kamo, kawili" etc.,
let him clap once, twice!" etc.

They all clap together at the word "once," "twice," and so on. No one knows how many times they are going to be called on to clap, and some one is sure to clap when no word is given and so is caught and made fun of, as the one who has misbehaved.

[152 801] *Likwata* (*ku-kwata*, to clap): simple clapping when pleased with anything is commonly indulged in, mostly by women and girls.

Little girls play at making little pots. This is called *gumbaiviya*, (*ku-gumba chiviya*, to model a pot). They also play at pounding grain, called *chindichi*, "learning to keep time," the word itself being an imitation of the sounds. Five or six pound in one mortar; in between strokes, they throw the wooden pestles up in the air, catching them again to time.

[539] "*Jutapikula katuli jo! ajo mamai jo akulaga!*"
"The one who upsets little mortar the! that one witch is bewitching!"

This is the song of a game played by little girls. One sits in the middle with a *singwa* on her head, to represent a grain mortar, while the others form a ring round her holding hands. As they sing, the circle at one point swings in, and one of the girls passes in front of the one sitting down, her back to her all the time, the hands passing over her head. This they do one after the other very quickly and anyone who touches the girl in the middle, "who knocks down the mortar," takes the place of the girl in the middle.

[539] "*Asamwanga Asamwanga ajakati who!*"
"Our wives, our wives, cutting off (interjection)!"

is the song of a game played by a lot of boys together or a lot of girls together; they do not join with one another. Two opposing groups are formed of equal numbers. Each is led by one of the older children and behind him is the rest of the group, each holding on to the cloth of the one in front. The followers of each leader represent his wives. The two parties then sing and maneuver for the leader to get at the tail of the other group and "collar" a wife or two from his opponent. It becomes very exciting. As they go faster and faster, some of the tail may get swung off and captured by the other side before they can again join their own.

4: Stanmus D-5 (ca. 1909) 1910 FT7 Yao FT7
Maravi FR4

case *masavi* might be administered; if adjudged guilty the accused would be burned on a pile of wood. M 695

Evidence is given without taking any oath; a false witness is not punished. M 696

Justice is occasionally summary. At Mponda's, after conviction of adultery with one of the chief's wives, a man's throat was cut on the spot. Drowning was the usual punishment with Mponda.

Punishments for all offences practically meant payment.

CUSTOMS, SALUTATIONS, ETC.

The correct salutation among Machinga Yao and Mañanja on meeting is clapping the hands, the hands in front of and at right angles to the body parallel to each other, thumbs against the fingers. The clapping should be continued for ten minutes after having passed; after passing a chief it should be continued for half-an-hour. M Y 576

Another form consists in slowly beating the breast with the right hand, the head slightly inclined forward. The lower in station makes salutation first to the higher, a man to a chief, a woman to a man; exception is made in the case of an old woman, who is saluted by the man. Scattered all over the country a raising of one or both arms is a common form of salutation, but is probably only a corruption of the military salute. M Y [554] [888]

Slapping of the nates or thigh with the right hand is also seen, among old men usually. In imploring mercy from, or on the first occasion of meeting, the chief, a man lies prone on the ground and catching the foot of the chief, puts it on his neck—a sign of absolute submission. Women kneel at the approach of a man. Words and expressions of salutation are few—*Moyo* (=heart) being the only old expression used. Now commonly one hears a word (sounding like *mōnē*) probably a corruption of good morning, and the Swahili greeting *Sukuhri* with the double hand-shake of Mohammedans. M Y [201] [562] [177]

A man returned to his village after an absence rests awhile, then his wife comes to him and kneeling greets him, *moyo*, her husband returning *moyo*.

Years ago, a man of any importance was received with firing of guns and shouting. A headman is received now with *Ntungululu*, the women wobbling their tongues in their mouths. Ashes are put on the head as a sign of joy. M Y [152]

In the morning the husband and wife do not greet each other, but in the village friends "give each other good morning" (=*Moyo*). On waking in the morning, a woman cracks all her joints (=*Kulisa chala*). She then massages her husband and cracks the joints of his fingers. M Y [512] [576]

One man wishing to see another goes to his house, and squatting outside the door cries "*Icho!*" three times (=there), at the same time clapping his hands. If no answer be given he goes away, even though he knows the man is within, no answer meaning that the inmate does not wish to be seen. If invited to enter he does so, the man of the house rises and gives him salutation. He makes small M 574 576